600 which were conditioned precisely by the technique of weaving must destroy the inner relationship between object and ornament. Burned or carved juostos on wooden book covers are warning examples. Nevertheless we do meet individual personalities who by their own artistic power accomplish in this area exemplary results; we may think for example of the modern weaving of the Bagnickaitė.

323 531 Compared to the products of a highly developed art of woodwork, those of Lithuanian ceramics are far inferior. Here predominate the primitive stroke, line, zigzag, and ribbon patterns, which are pressed into the clay with a stone or a splinter of wood, and which hardly differ from the patterns of the clay shards from the Old Prussian graves. In addition we find painted vessels. In recent times various attempts have been made to renew the technique of glazed painting on platters, dishes, pitchers, and vases, which has almost been forgotten today.

The forms of the pots are in general not very individual. This is probably connected with the fact that until recently the Lithuanian made his pots, too, of wood or bark, while pottery for a long time lay mostly in the hands of Jewish artists. We find here a retrogression composed to earlier times, for at the art exhibition "Vilna-Minsk" of 1918 there was among the exhibited tiles a special piece from a very old period which came from Panevėžys and was noteworthy in that it represented the Mother of God in the native costume.

531 327 Nevertheless this seems to have been an xception, for in general ceramics experienced no strong artistic development among the Lithuanian people--quite in contrast to iron work, which has been briefly dealt with in the paragraph on roofed crosses.1 Almost every one of these high crosses ends in a /133/ second, smaller, ironwork cross, which is attached to the other with a thorn. These

1 [see cat. 116, pp. 124-133 -- Analysis]

327 iron pieces are of unusual grace and lightness.
531 They rise in a rhythmic upswing and repeat the theme of the symbolic ornamentation in their own language. Rosettes, flowers, sun, moon, and all the other symbols of the early pagan period awaken in them to a new life, and so great is the diversity of forms that among hundreds of these products of ironwork hardly one resembles another. This high development of form appears especially striking in a country which has no iron supply of its own. Perhaps just for that reason iron was valued as an especially precious metal, for it was worked almost exclusively for such decorative forms. In the daily life of the people it was not able to supplant wood. Therefore, apart from metal work on doors and windows and a very few practical articles of wrought iron, almost nothing has been preserved from olden times. The fact that the art of ironwork, too--insofar as it was art at all--satisfied only the religious need for ornamentation has made it today into a dying branch of the old Lithuanian village art.

531 Unfortunately, the same also applies to the
352 use of colored ornament and decorative painting of practical objects which was earlier practised in the country. The "colorful little windows" of which the old dainos sing have become rare, and beautifully painted chests have been relegated to museums. In Samogitia they were decorated with strong and heavy colors; in the northeast of the country, on the other hand, probably under Slavic influence, with light and lively colors. (42) In

42. A. Rukštelė, see above, p. 42.

the chests that are preserved, principally bridal chests, the predominant ornament is the lily; in addition we find other flowers and leaf patterns, sometimes in imaginative stylizations--also occasionally birds, primarily those which wear rich